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Larry I would like to hear your biography a little bit, because you weren't interviewed by Phil Mason, right?

VM No, I wasn't, no.

Larry Okay, that's important. I'd like to hear that if you don't mind.

VM Well Larry, if you don't mind, how can I add to the life of the amazing man, truly amazing?

Larry What this particular project centers in on is John's spiritual growth. As you probably know, he was interested in a lot of different things: A lot of New Age things, psychics, mediums, UFOs, and you name it. I'd like you to tell me about your experiences with John, and what you might know about that aspect.

VM Oh thank you. I didn't know if that would even be something you would be interested in.

Larry That's the whole push of this project, to preserve that.

VM Have you talked to Jim Gordon?

Larry That'll be tomorrow.

VM He's the man.

Larry I talked to Janis Claflin and she's a real admirer of yours.

VM Oh, my lord, and I of her. I can show you this. This is a picture when we had a wonderful—

Larry Was this the dedication?

VM Just before the dedication, yes. These are pictures I was going to show you. Did you meet Bruce?

Larry Oh, yes, I'm working with Bruce.

VM Okay, this is Bruce again, and this is when they were building. I have a nail, a big bolt, from when they were pouring the foundation. I have it hanging on the wall upstairs.

Larry Kind of a souvenir.

VM Yes, I kept it. I'm sure Jim Gordon would be the one to go deeply into the spiritual aspect.

Larry Sure; but everybody's got a little different slant, and it all comes together in a jigsaw puzzle.

VM I think I remember the story of the image of Michael the archangel in the meeting, and he'll tell you all about that. From the beginning, this whole venture was built on a remarkable radiant spiritual dream. I can, with great honor and respect, say, when I met John, one of the first moments as I approached him he said, "Atlantis and the council of 12." That was a vision I've had about myself.

Larry You had that?

VM Yes, the council of 12 in Atlantis, and I could, as an artist, even draw some of the characters.

Larry He recognized you as being from Atlantis?

VM Yes, almost from the beginning, and I don't even know if Jim knows.

Larry That possibly you had been together there?

VM I think we sort of laughed and giggled about that. As soon as he said that, I knew I was in the right place doing the right thing. But Jim will tell you, we were both deeply involved with the master of the sound current, Charan Singh. I was initiated (Ed. Note: Vincent is an initiate of Sant Mat) and, of course, John had a picture of him in his bedroom. What I loved about this great man is his multidimensional sense, not of a religion like Protestant or Mormonism. It was about spirit. I think we talked once briefly, not word by word, that in the Bible, I think it was Jesus who said, "Greater than all is love." It supersedes all of the other; so that's what this is all about. You saw a picture of my sculpture?

Larry I've seen your sculpture. I've been there at the Fetzer Institute.

VM Larry, if I could put it into some sort of lexiconic form—

Larry Could I ask you when you first met John? What year was that?

VM I think I met him in the 80's, 1986, '87, something like that.

Larry While the building was being constructed?

VM It wasn't even built when I met him, through Jim.

Larry You met him through Jim.

VM John Fetzer was here, came to visit here.

Larry He came to visit you, no kidding.

VM Yes. He loved the paintings, and he told me on the side he knew I was the man to be associated with his vision. As we talked, I had a profound vision before I even met Jim Gordon and John Fetzer, that I was to create not a sculpture but an instrument, Larry, that would bring in the divine, the celestial and terrestrial interface. I saw a picture in my mind of what this—

Larry By celestial do you mean—

VM The divine, something from a higher dimension, the Force.

Larry On the astral plane?

VM Oh, the astral is a limited dimension, a vector. This is beyond, much beyond that. What I had in mind was something 60 feet of crystal, like in Atlantis, that would bring in a new paradigm and New Age, to bring in the new current from that dimension into the Earth or upon the Earth.

As soon as I met Jim Gordon and then John, instead of a painting or sculptures of some of the past lives of John Fetzer, I told him about my dream, this vision. I believe there was a little bit of a competition, but they came here from the Fetzer Institute, Lloyd Swierenga and a few others, and they picked me to be the person; I was amazed.

Larry Just so I understand, was this to be like an antenna?

VM The word is correct. It was like a lightening rod. My hope was, with whatever I was able, through my vision, to build an instrument, to bring into form an instrument. I was told, not necessarily when I finished it, that it would bring in the current, but maybe around the year 2012 it will be; beyond then, it would be activated, like when lightning is there, but at some moment it strikes a certain rod.

Larry It is beautiful as it is, but I understand that there are other things that will come. Is that what you're telling me?

VM Yes.

Larry That it will become a hologram?

VM I created the hologram. It was then the tallest hologram in the world, but to me it was like the rainbow bridge of the Vikings. The idea of spectrum, Larry; the idea of mine was through the hologram, which is of such radiance; I don't know if it's still there, because Jim Gordon changed the lighting around. But as you approach the sculpture, when the light is at a certain [?], out of the hologram there is a vertical beam; it's hard to see with the light that has been changed.

Larry Maybe you have to be in the dark.

VM No, it could be seen during the day; but maybe it was just too vibrant. Jim did something with light and I understand it was still very beautiful.

Larry It definitely is.

VM I was thinking that I wanted something to relate to the sun, the movement of the Earth, and the observer, one, two, three, because we are like the symbol of the Fetzer Institute, which is the inverted triangle. I made that in the sculpture, in the back in a silver bezel, on the silver. Then on the other side, too. I talked to John about the importance of Orion and Orion's belt. In diamonds on the back, we talked to an astronomer through John, one of his men, and we put that in diamonds, Orion, the constellation Orion more or less at the time of John's birth and the hour.

Larry Oh, the way it was in 1901?

VM Yes, more or less.

Larry You did some research on that, didn't you?

VM Yes, and that's what they told me. I didn't know. They just told me, that that's more or less the position. The idea was of the Earth moving around the sun and the shifting of the light. If you've been there at different times, you will see that the hologram is totally different in the terms of light.

Larry I'm wondering, did you tell John that it was going to work out that way? Did he understand that when he was commissioning you?

VM Not in the beginning, but here's my thought. He was one of the first to understand in the world if, at least in America, to develop radio broadcast. This

man, and I know this to be true, with all of his wealth, he wanted to convert those sea green certificates into spiritual power, spiritual force. My idea was, I wanted him, from broadcasting on radio and television and so forth, to broadcast the divine, to broadcast that which will, if not now, will come into the earth, to pull it in, to broadcast his dream.

Larry Would this be done through a different wavelength? I mean, radio had one, TV has one, and we believe that that's what got him into thinking there are some other wavelengths.

VM Yes. He would fly me up there and we would talk briefly, and I knew I was on the right path, because I already saw the whole thing.

Larry When you got commissioned originally, though, it wasn't to do that, but that is what you came up with, is that correct?

VM Yes. I had this vision before I met Jim Gordon. It might have been after I met Jim, I can't remember, Larry. I was supposed to do the heads in bronze of all of his incarnations; but I felt what I had to do with the instrument was more important.

Larry Initially he wanted you to do the heads, and you came up with this other idea.

VM Right.

Larry I see, and he liked it?

VM Very, very much yes, even before he knew the details. I would have loved to do that, because I'm pretty good at that, but they found a wonderful sculptor.

Larry You know they're down in the basement now.

VM Great.

Larry Except for Jefferson. Jefferson's up in the meeting room.

VM Larry, there was a point, and I don't mind telling you, I got the feeling there was some impediment, something not right with the Institute, not with John, but some other factors. I think Jim Gordon knows. I called John, and he said, "You're right. Come up quickly." I flew up there, but I thought, "I'm not going; perhaps I shouldn't be doing this." He just said, "Come on up, but I won't go in—"

Larry Was this the trouble with Lloyd?

VM I don't know who it was, because I met Lloyd. I liked him very much. He had his ideas. I had this idea then, the idea of the King's Chamber in the pyramid of Giza and Orion's belt and moldavite. They say Moldavite is something made when a

gigantic meteorite struck a rock deposit in Moldavia, Czechoslovakia. Out of it came the birth of this beautiful green stone, darker than an emerald.

Larry I didn't know that.

VM Yes, so I had this dream, I was told inwardly, "There is a green stone that is neither from heaven or earth but a birth of the combining of the two." That's part of what I want to convey.

Larry The heat of the meteorite created this new mineral?

VM Yes, when meteorite struck this rock deposit, it turned into a kind of dark green glass. I found some, then I had this moldavite cut into 12 sides, representing the 12 apostles, 12 seasons of the Earth; the same angle of the pyramid of Giza. Under the moldavite, there are little Herkimer crystals programmed. John thought someday even a book would be made, but before that happened he passed away. Remind me there's something to tell you about the crystals.

Larry Where is the Moldavite?

VM It's the very top of the silver rod. By the way, that rod is pure silver.

Larry Is it?

VM I made this here. That's just metal. That's just stainless steel. The one in the Institute, that rod is silver because of Michael the archangel. It's silver. Now I had 365 pins. One rotation suggesting the spin of the Earth once around the sun but all sacred geometry, and you can see I don't have it here, but this is part of it.

Larry Janis told me that you had a small-scale model of it that you showed her.

VM Oh, yes; I don't have it anymore, but see that? That's a part of the top. I did that to make sure. Only one place in the United States would do something 24 or 25 feet of finest, stainless steel, Larry. No one in even Houston, other cities, only New York, Long Island.

Larry You gave them the designs?

VM Yes, and they did an amazing job. I found master craftsmen, so that's the finest mirror finished stainless steel.

Larry Janis probably told you, but that had a profound effect on her, going into that room where you had the model.

VM Is that right?

Larry It was emitting a hologram into the room; she had had a bad experience that same day with a friend, and that cured her.

VM That touches my heart, because the light from the laser beam is intense as you can get. When the sun illuminates it, always changing. In fact, I don't know who it was, but someone from the Fetzer Institute when I was there, he was standing in front of the sculpture. We talked for about ten minutes. As we were talking, Larry, behind him there were suddenly blazes of violet and then intense red. I didn't want to say anything. He was standing in front of his aura and I thought, "My God, that's so beautiful."

Larry Do you think it was reading him?

VM No, it was just the relationship of the Earth and the position the Earth to the sun. As that was happening, the colors changed.

Larry It wasn't relating to that energy?

VM No, I don't think so, but I made an instrument, I have it in the back. I just heard someone in India has done that, with the intensity of the laser beam: If you stand in front of this brilliant red light, or vermilion or gold or beautiful yellow or cobalt blue, and ingest it through the eye, that it affects the hemispheres of the brain. I just heard they're doing that.

Larry Makes sense. Animals do it all the time, don't they?

VM Yes, through the light, and there's a special instrument. Also, I went all the way to study with Marcel Vogel, the master of the crystals. He is a scientist who has inventions, and many early computers utilize his inventions. I called him and he wouldn't see me until I mentioned Atlantis, and what I saw in Atlantis, these huge cylinders with water cascading violently around the crystals.

Larry Has this come to you through dreams?

VM A vision many years ago.

Larry You were awake?

VM In Atlantis, I was awake with my eyes closed.

Larry Did John ever tell you what he thinks happened in Atlantis?

VM Yes, a bit.

Larry That he had used his power in a bad way.

VM Yes, exactly.

Larry I think crystal power.

VM The power was misused. We both knew that. That's what I knew.

Larry It brought about the downfall.

VM The downfall of Atlantis, the way the powers were being used. I don't think John, as far as I know, was involved with that, but there were other powers. Much like us, the political—the whole world's on fire right now, Larry.

Larry Yes, one theory is that some of that learning from Atlantis went to Egypt; of course, John had a relationship there, Ramses II.

VM Yes.

Larry Did he ever talk to you about that?

VM A little bit. We would laugh, because I knew some of the things but not in detail. I was told I was involved, but they never told me who. They said, "You're not to know, but you were one of the council of 12; the emerald tablets of knowledge and in the rock there's emerald. I put the green emerald in the rock.

Larry There's a—we call it a hologram. Is that correct?

VM Oh, yes.

Larry The hologram does relate to Atlantis?

VM Yes.

Larry It relates to Egypt as well?

VM The hologram more precisely is about light, and the effect of light, and the effect of our sun representing the symbol for the central sun or the higher sun. But there's the idea of the shifting and the changing of the light to celebrate light. Also, when it was first put in place, as you approached it there would be this vertical beam of somewhat a violet light. We worked hard to get that. As you approach the object, there would be something that was a consequence of the meeting of the sun, object, and viewer; it created this band that represented a something higher — how can I say? It was an effect of the meeting of the three.

Larry Okay. I would suspect that artists have a greater appreciation of colors, and I can see where you would want color to be so important.

VM Yes, and the other thing—I think when the men came here and I was told it was not just automatically given to me, they wanted to see what I was doing, so I stood on that little platform there, and I said I will build you the most radiant spectral instrument. As people come into the atrium, they'd be filled with spectrum and color depending on the—and suddenly someone said, you've got it. This is the man. I don't even remember who said that. And then after they said that, then the work began when they left. Larry, I thought, my God, can I build such a thing?

But getting back to the crystal, Marcel Vogel, a great man, a legend, when I mentioned Atlantis, he said, "I want to see you." When we started talking, Marcel said, "You believe in flying saucers?" I said, "All my adult life, I've been interested in extraterrestrials." He said, "I'm going to tell you something. I was given a piece of metal that was said to come by someone from a saucer or a ship that was given to study." He said, "They sent it to me and I've used a" — what's it called?

Larry Yes, spectrometer.

VM Yes, he said, "I analyzed it from every possible instrument available. There's nothing on this planet like that." I said, "My God." We started talking about extraterrestrials and he said, "Vincent, the strange thing — I had that in a special safe. One day I went to get it and it was gone. It disappeared." We were talking like that; then I said, "I want you, if you would honor me, I want to work with crystals for a spiritual project for John Fetzer, and the Fetzer Institute in Kalamazoo, Michigan. I want to work with crystals that will pull in a force or an energy to fulfill this man's dream."

I said, "You know, there are a lot of crystal people in Austin, where they want to heal you and they claim you wear it." He laughed; he said, "They don't know how to program it."

What he did, Larry, he said, "Come in this." He had about five different scientists working for him. He had a small institute. He said, "Now Vincent," and he gave me a crystal, Larry. He said, "Put it in this well." There was a great big instrument with dials, and I put it in the well. He said, "Now watch this." He turned this dial, and there was hardly any movement. He showed me with the breath of life, with intention. Isn't that funny? We talked about intention, the power of intention. Now recently, *The Secret*, the book called *The Secret*, and all the books that are about intention, the power of intention. I was thinking, "Oh, John and I and Jim and others, with intention to create this Institute, this dream, to elevate humanity." John called it the ascension of humanity, to bring forth a higher consciousness. He showed me how to do that. I know how to put a dream—

Larry By who?

VM By Marcel Vogel.

Larry Okay.

VM Showed me how to breathe in each facet, how to—and it's true. Science has proven that. You can make crystal radios and so forth with crystal. It brings through—

Larry Are these natural crystals?

VM Natural and not man made, natural. What I did, now in the hologram - I'm jumping around. I don't want to keep you all; it would take hours and hours.

Larry I've got all the time we need.

VM What I did for John after the sculpture was already beginning, I had to go there when they poured the concrete, had to go deep enough with steel and bolts to hold this—

Larry Oh, the weight of it.

VM Yes, that's why I have pictures of before they even built the place.

Larry That would be probably around '85 or so, wouldn't it?

VM Yes, that's right. We had to go deep enough to hold this spire. I went to MIT and I told the man that invented the rainbow process of holography - what was his name? Benton, I believe. As busy as he was, he said, "I can only give you 20 minutes." I flew up to MIT in Boston. I said, "I have a dream of a 40- or 50-foot hologram. He said, "Just a minute." I knew I said something—

Larry That got his attention, yes.

VM He came back with three young associates. He said, "Tell them what you told me," and I knew I had said something outrageous. I said, "Well, I was asking for a 40 or 50-foot hologram;" he said, "What did you say? You say 40 feet?" He said, "Vincent, the biggest is three feet." I kind of emotionally said, "Gentlemen, I want this to give you the feeling of the ascension that you feel when you go into a great cathedral, to pull the spirit into the divine," and I said, "Can you do this with a three-foot hologram?" They all laughed. They said "Oh, what a beautiful dream, but it's impossible."

Then one of them said, "There's a man in Burlington, Vermont, that sounds like he's really avant-garde. He does amazing things." To make it short, I went up there, met with him, and he said it's impossible to even get an eight foot. I asked, "Why?" Like a child, why? He'd say this is why, and then another. Finally, he

figured out, because of my questioning, a way of working with this huge laser beam, Larry, in this table and film like it never was used before.

We got, I believe it's a 16-foot hologram. Never had been done. I said, "I don't want objects. I want spectrum, the most brilliant radiant spectrum with the center beam that is not in the object, but between the object and the viewer." That's what a dream is, before it's manifested there is the same ingredients.

Larry Was it to go out into the building itself?

VM More or less. Two things, if I could say this as an artist. I think I told John, when we were talking, I said, "John, you know, whether we're dealing with a mindscape or a landscape. We were called dust creatures, but the power of a dream, the power of the poetry of the human being is immense." What I meant by landscape is, what we see. A mindscape is before it's manifested, which is more real, which is more profound. John loved that. He said, "That's true." I said, "I want this instrument to be a manifestation of many of your ideas." We worked with sacred geometry. We worked with very, very sacred ideas.

Larry He discussed them with you?

VM Oh, yes, we both did, back and forth. The meaning, like one rod as you approach the sculpture on the right, I had to get a huge meteorite; they sliced it and made a rod. It took a lot of work. It's a meteorite and on the top and bottom, meteorite, and the middle is an Earth metal, titanium. The idea of a celestial instrument material with hundreds of little double terminated Herkimer crystals to program, to bring that current from the meteorite through the Herkimer crystals into the lower rod; of course, the main rod has ingredients like—you see that, Larry?

Larry That rod there?

VM That's in the lower rod where the two crystals. The top rod is the celestial rod. That rod is, part of it, is a representation of the double helix, and through that all sacred geometry tuned like a flute, like an instrument into the Earth. If it's still there, although heat makes this thing not exact - I had, oh, about a quarter of an inch point to point. The celestial and the terrestrial bringing that current, and the two crystals came from one matrix like a mother and child. I split them, so the two pulled together. That current was to go through the two; it goes deep in the Earth, by the way, and there are maybe hundreds of double terminated crystals, each programmed with love, love and John's dreams. It's in the bottom. Those two, they're in half; the two stainless steel discs in is half.

Larry Do you think that if that hologram was placed somewhere else it would get the same effect? I mean, there's a feeling that's a special ground.

VM John talked to me. He said that place where it just happened, where the Institute itself is. We also discussed there was going to be another building, and it did happen.

Larry Yes, the Seasons.

VM We used to talk about that because that's sacred, that was like divine. I know this Larry, that all the great cathedrals on the planet were divined first. Not like here where you have some property, down the road. We'll say, "Shall we build a McDonald's or a bank or a church?" This was divine. As far as I know, the building is on a special—

Larry The property itself, some people have said that there were divas located there.

VM That's right. That's my understanding. Very sacred. The position of the sculpture in turn is absolutely where it should be. If you take that sculpture, put it somewhere else—

Larry It won't be the same—

VM I don't know. I don't think so.

Larry Are you satisfied that it's working like you intended it to?

VM I think so. I haven't been up there to see the new lighting, but the pictures that I have, you can still see that beam. If you talk to Jim Gordon, he'll tell you. It may have been too vivid. Maybe he wanted to change the lighting, but I trust him completely. Jim is an amazing, amazing man.

Larry What was John's reaction to it?

VM In the picture, from what he told me, and this is very important, he said to me, "Vincent, this instrument as a symbol, as an instrument, is the capstone of my life's work."

Larry No kidding. He considered it an instrument, not a work of art?

VM We talked, that's what he called it, an instrument, yes. Even when I was building it, we very often didn't say sculpture, because a sculpture displaces space and is very beautiful. But I wanted it to be an instrument. That's why I went to Marcel Vogel, sacred geometry. All the things I did, the moldavite and underneath the gold cup there are little crystals, Herkimer crystals. When I took a piece of the metal itself from the original piece in the Fetzer Institute, and I have a tiny little piece of that metal I took from the bottom, I put that metal on the voice of the master of the sound current (Ed. Note: Vincent refers to Charan Singh again) about the transmutation of material: It's through love. All of those Herkimer

crystals danced on his voice, and they were programmed by the master of the sound current that John Fetzer revered. As the current comes through the Herkimer crystal, programmed by the master of the sound current, through the rod it also goes through a stone.

I met a man from Egypt. He was from the royal family of Mahnoor, and is now my dearest friend; we met at the Fetzer Institute when it was being built. He's from Kalamazoo. When we met, he said, "Are you building an instrument?" See? It gets too mystical, Larry, to talk about, very mystical. I told him what I needed. Stone from the pyramid. He said, "You shall have it because I played in the pyramid as a young boy."

Larry The Pyramid of Giza?

VM The Pyramid of Giza, right. I said to him, to make it short, I realized in Orion's belt, Larry, the three are not in a straight line. When I looked at Orion's belt, I thought that the pyramids in Giza are aligned to the belt of Orion. They're exactly in that position. I had this idea that love is the greatest synergy I know on this plane, maybe other planes.

Larry You know, that's a hard concept to define.

VM It is. anything that is synergy is greater than the parts, Larry. Synergy like love, how do you describe it?

Larry Yes, and it can probably be different things to different people.

VM Oh, yes. At the ceremony, I had planned this; I talked to John beforehand about it: When the two plates were separated, you can see down into it, there was sand, I believe, from different parts of the world, and all of these crystals. I said, "John, to make sure that your dream that comes through this instrument and into the Earth and spreads through your Institute"—

Larry Throughout it.

VM Through all the Institute and beyond.

Larry Do you think that's happening right now?

VM I hope, but I don't know if it is.

Larry You mentioned a while back that maybe it wouldn't activate itself until a future year.

VM Yes, I was told I would not know when it would be; Bruce called me one day and he said, "Vincent, I have to tell you several people who come working late at

night heard like celestial music.” He said, “Is there a radio in there?” Now I don’t know if it’s happened before, but I think two or three people heard that.

Larry Crystal radios used to do that.

VM That’s it. I told John at the ceremony, “I’ve been almost instructed at the very bottom before it spreads into the Institute, into the Earth, would you be willing to put under the sculpture your greatest love offering to your wife who you loved and lost?” He said, “I want that very much.” Under the sculpture, Larry, there is, I think it’s a gold bracelet that he handed to me and it’s under the sculpture.

Larry That belonged to Rhea.

VM Before we closed the two halves of the disc. So that was very, very important. But after I learned from Marcel Vogel the power of crystal, immense power, I brought a special crystal for the sculpture in Kalamazoo. I put that crystal in a special box in cotton and I brought it to the holographer in Burlington, Vermont. He had this gigantic laser, longer than this room with a concrete table on cement columns on sand, because the laser beam is so sensitive, any movement it would destroy the image. What we did, Larry, is put that crystal in place. The crystal I actually brought to John Fetzer, I made a trip up there—

Larry Let me just go back. Did this bombard the crystal, this laser?

VM I’ll explain.

Larry Okay.

VM I brought the crystal, before it was programmed, and I instructed John what the power is and how to really put his dream, his vision, his intention - I told him how to do this into that crystal; and he did it through the power of his life force. It’s in the crystal.

Then I put it in cotton. He put it in cotton in the special box. I flew out to Burlington, Vermont and we put it in a special place. No one touched the crystal, and the laser beam went through the crystal and projected that onto the hologram at the very top. When the light is right, there’s a little shimmer like the wings of a dragonfly. That’s John’s dream.

Larry No kidding.

VM Up on the top, the very top. And on the bottom, is his love offering in gold that he gave his wife from love. These are just a few of the things.

Larry Could you define his dream?

VM I think part of what he wanted the study, the work. He talked to me about his interest in instantaneous remissions, like people riddled with cancer and suddenly, through some divine intervention, they are totally cured.

Larry Mind, body, and—yes.

VM The idea of the work of Nikola Tesla, free energy. He wanted to bring to humanity a new potential, a new idea. His Institute was to gather people to investigate nomina to phenomena, to bring forth all of the things that he knew. I knew a little bit. Jim Gordon knows, and there are many people - to bring again, in the positive, this new current, to elevate, to bring forth, even to announce, even if it's the beginning, to say there are gatherings of people that are interested in multi-dimensional terms. Not one person, one country, one group, but all of the world, to bring forth. I think his idea was, that's the beginning of something, to broadcast, and then to somehow encourage other fields, other antenna, other people, other gatherings. When there's enough, isn't it Biblical? 144 beings of light, and it could transform the world. There are 144 in this sculpture. The number is imprinted in that, 144. We used all of these things. The many, many historical things.

Larry You've incorporated a lot of different ideas, but not discarded Christianity?

VM Oh no, no.

Larry John was the same way, I believe.

VM Yes, because in this sculpture, on the top, there are all the names of God. All the names of God in microfilm.

Larry These are spoken ones or the unspoken?

VM The recorded words in different languages, in terms of the divine or their God, Christianity, all other. I'll tell you an interesting thing. I think Jim knows about this. When we made the rod here, the silver rod, I found only one machinist. It's very complicated to get one spin of 365 and all the things that had to be done. We built a box, Larry, where the rod would fit right into; we used a special foam rubber around the rod and then strapped it, and then filled it with rubber and anything we could find. I think the box was three quarter inch plywood all screwed together, and I forget the name of the company to ship it there.

Larry Oh, on a truck probably.

VM Yes. I think Jim maybe remembers this. I got a call from the Fetzer Institute. The men that opened the box said, "We hate to tell you, but one of the rods right up on top, a vertical rod where the names of God are? It's all twisted and something's coming out of one of the holes." I said, "Are you joking?" There's a bit of a battle

between the forces of good and evil, and I was told in this vision that I would be facing that. I was told that this rod, it is the counterpoint. That was John's idea. Not to worry, but there is the counterpoint. I flew up there and Larry, I couldn't believe it. If you see one of those stainless-steel rods, you would have to get two vices to twist it and bend it. You can't do it. Nothing else was wrong. That rod had been perfect, but that thing was twisted and bent.

Larry The box wasn't bent or anything?

VM Not a dent.

Larry So you think it did it itself?

VM Some force.

Larry That didn't want to see it put into operation.

VM I'm telling you, but when people ask me about—oh, I forgot this is being taped.

Larry Yes, this is great. I'm learning a lot, too.

VM So anyway—

Larry Were you able to straighten it back out, though?

VM I took it and put a new one. Yes. There were some great guys that were in the shop there. They have a wonderful shop. We redid that, and I realized that all of this [?]. Jim Gordon, I don't know how far he will go to tell you how he met John Fetzer, but Jim Gordon is an unbelievable man.

Larry That's what I understand. I'm looking forward to meeting him. Everybody says that.

VM Yes, he's amazing. But to me, I've met John Fetzer—in my lifetime, he was one of the greatest human beings, if I could call him, people, person, that I have ever met. I've met Stravinsky, Igor Stravinsky the composer, and great artists you wouldn't know about. But John is right up there.

Larry You sensed that right away?

VM Yes, yes. I remember, too, after his death, he invited the city for dinner, in one of the buildings. Did you know that? Great gathering and for food and—

Larry Was that out at the Institute or was that downtown?

VM No, it was another. It was, I think, in another building. I was honored, because he asked, with Janis Claflin and a few others, to meet after his funeral to talk, and I was included in that; I was so honored.

Larry Did you give a talk?

VM We talked together.

Larry Oh, I see.

VM Just to gather those that loved John, and John felt related to.

Larry Yes, one of the things about him that I was probably the most surprised about was his humility.

VM That is very important in this man's life, humility.

Larry Yes, I met him in 1980. I was interviewing for a book I was writing, and he was just so pleased that I was there to think about him, very humble. You probably never saw it, but I did an exhibit on his life at the Fetzer building on Western's campus.

VM I didn't know that.

Larry Yes. It's not the same now, they've redone it. But I went through his house with him, and asked, "Could I use this?" "Oh, sure." Anything in his house, furniture - he was really quite a guy.

VM Larry, you know, I feel a little bit embarrassed to talk about the sculpture. More than this metal and the crystals and the hologram and the symbolism, it is this man's dream.

Larry You put it in there though.

VM I've never met anyone that was so globally involved. That's why I was hoping this was the instrument that he was hoping for, that it had to do not just with the world and the planet, but a higher vector. We need that desperately, a greater communication, a greater unity; that's what the rod is, the two crystals separated. The celestial and the terrestrial, the terrestrial theme and the celestial dream, in a sense. To come together. That's what he wanted, not to just have money to sponsor Bill Moyers, say, or to sponsor this, this, and that. But to expand and bring a greater consciousness of humanity, and the potential which exists.

Larry I can see why this pleases: He wanted to see more experiments with physical objects. Did you know this man, Srinii?

VM No.

Larry But you probably have heard about him. He's an Indian scientist who was working out there. They had a little laboratory.

VM Yes, so there it is. Free energy, the idea of when he talked about instantaneous remission, of health, physical health, spiritual health, planetary health and—

Larry The auras, being able to detect auras.

VM Auras, yes. The work of Besant and Ledbetter, we talked a little bit about that. I felt so bad, because many times he wanted me to come up there just to [?]. I had the feeling he wanted to expand what he did. We even talked about the land behind, down the hill of the Fetzer building, and I agreed, I felt something going on there.

Larry A power of some kind?

VM Yes, like I was mentioning, the great cathedrals on the planet were divined. In most of them, Larry, I understand there are cross currents, and that's why they built exactly on that point.

Larry You're talking about ley lines?

VM Ley lines, yes, and John knew about ley lines.

Larry Oh, yes, he had it dowsed. You talked about that, good.

VM Yes. I was grateful to Jim Gordon that I felt like a part of the family, part of something that I received, not by reading books but it just was given to me. It's one of the greatest things that has happened in my life. From that, someone from the United Nations saw that sculpture and invited me to talk to the United Nations.

Larry Oh, really?

VM I did that, and they applauded; I mentioned a little bit about John Fetzer and the sculpture and his intention.

Larry You said you were together in Atlantis. Did he ever indicate to you that - Could you have been together at other at other times?

VM Yes, yes. No details.

Larry He believed that the same group of people reincarnated together.

VM Yes, absolutely. I felt embarrassed because I'm just a little teacher, nothing. This is a grand man; of course, Jim is known for his great, great capacity. But all I can say is I felt like a worker, to work, to bring forth from nomina to phenomena in a sense, dream into manifestation. I felt with him like I knew him for centuries.

Larry You felt that right away?

VM Oh, yes, as soon as I saw—

Larry Instant rapport.

VM Yes. Jim Gordon, at one point, said, "I'd to fly you up there and see how things are going, because I don't even have a plaque. My name is nowhere."

Larry Oh, it should be.

VM I think he mentioned we need to get a plaque.

Larry Your story will be in the archives now.

VM I thought, "Isn't that funny," because I really felt I was the worker. I didn't create, I just listened and responded. But I need to get a little plaque, something.

Larry Yes, certainly.

VM I want to tell you how much I really respect you and honor you for doing that. You're part of this man's dream.

Larry It's funny how things work out. I didn't know him well. I just had those experiences with him back in early 1980's, then this came about.

VM What you're doing is - I feel bad, because I think you mentioned briefly that the sculpture was a symbol, and maybe a little brochure - that never happened.

Larry There should be.

VM Never. I really missed him when he passed away.

Larry It's been 20 years.

VM It's like yesterday.

Larry No kidding.

VM Yesterday. Great, great honor. Talking to you I realize again, what is the power of a dream? I think I read a little bit of the book of Joseph Campbell, called Power of

Myth. It's there, that ritual is myth in action. The power of the myth, the power of the dream, the power of the dream that John Fetzer had. There should be more dreams like that, a shared dream. It could change the world. Look at where we are.

Larry It's not over yet.

VM Absolutely. I hear this all the time, that the greater the light, the darker the shadow. There's a point where, as dark as it can be, then you will discover the light, and maybe we're getting close to that, I hope.

Larry You see a corollary to that is, when one door closes, another opens.

VM Yes.

Larry It does.

VM But what you're doing, I think will expand and extend this because, really, more people should see and read what you're doing. What I've done is tiny, it's hardly worth even mentioning. That whole Institute, I think he sent the engineers and part of the architects to Egypt.

Larry Oh, did he?

VM I think so. Jim Gordon will tell you. To study, to study the dynamics, the geometry of the pyramids.

Larry They couldn't do it exactly like a pyramid, so they laid it down.

VM Yes, yes, but I know that there are no wires in the walls, just really very beautiful.

Larry It's a special place out there.

VM Yes.

Larry Did he ever talk about the Archangel Michael?

VM Yes, all the time. That's why I took the silver and blue. I knew as part of my vision that this had to do with Michael the Archangel. Then Jim Gordon, he'll tell you the story. You'll enjoy. You really will love what he'll tell you. Ask him about Michael the Archangel.

Larry Okay, I will. You mean the original meeting?

VM How Jim Gordon and John Fetzer met.

Larry The symbols and everything.

VM The symbol and what happened. I won't spoil it

Larry I've heard it from other people, but I certainly want to get his version.

VM From him, from him. I felt in my lifetime that some of the visions and the thoughts I've had about not making something that looked esthetically pleasing but something that would actually affect the consciousness, I've had that since I was a young artist, to do that, and he made it possible.

Larry What mediums have you worked in besides that?

VM Mostly I was a painter, but I worked in ebony and some metals; I was interested in the properties of What is silver? What is gold? I think I was told that 24 carat gold in microscopy are little triangular shapes.

Larry Oh, really?

VM Yes, a lot of this you hear, but you don't know if it's scientifically factual. A lot of what I dreamed is in that sculpture. The great ancient from the Sumerian text and so forth: What is gold? What is silver? What is pewter? What is - I don't think tin existed then, but let's say the vest that Aaron wore, all the different stones; some of those stones are in that rod.

Larry No kidding.

VM That Moses' spokesman Aaron.

Larry Did you explain all this in detail to John, what you were doing with that?

VM A little bit, yes. When I told him about the emerald and the diamonds, I thought, "Well, this is expensive." You know what he said, Larry? "The finest."

Larry Oh, did he?

VM Only just a certain number of diamonds in Orion. You'll see. I don't know if he even knows that.

Larry I don't think I did but I will.

VM I think it's on the back of the sculpture. There's also an emerald in the bezel in the lower part of the rod. It's there and he knew. I said, "I'm going to get it, from the green emerald tablets of knowledge." A funny thing, I met another great man by the name of Drunvalo Melchizedek. I met him in Colorado, and we were talking, and I said, "Did you ever hear of the green emerald tablets of knowledge?" His

jaw dropped. He said, “How did you know about that?” He said, “Just a minute.” He went in the other room, and out of a briefcase he brought something. It looked very ancient, but he said this was just the copy. Turned the page and it was in a different language. I said, “What is”—he said, “This is about the green emerald tablets of knowledge.” Ancient.

Larry Where were they?

VM I think from somewhere in Tibet, but the knowledge—. John and I talked about that, that we both apparently were aware of it.

Larry That’s why you put the emerald in there?

VM That’s why the emerald is there.

Larry Oh, that’s really interesting.

VM The math, the numerology, the metals, the gold: The discs are gold plated, and parts are gold under the crystal. I took a piece of the stone from the pyramid of Giza, pulverized it. It’s in the rod: Egypt and the crystals programmed by the Master of the sound current. Out of love, each little crystal is programmed for love, so whatever comes through that rod has to go through that and all everything else. At the very bottom, when it goes in to the Earth, is John’s love offering to his wife.

Larry That’s amazing. It sounds to me like you two struck it off. You had very similar belief systems. Did he ever tell you anything that you didn’t—

VM Nothing, nothing. Because I was born in the Catholic faith; my great uncle was appointed by the Pope in the Vatican to investigate miracles all over the world. Part of the family thought I might be a priest, but no, it never entered my mind. I relate - I used to go into Jewish temples, the Protestant churches, I’m open to wherever there is a need to reach the first dreamer. I respect. I respect very much because - can I read something to you?

Larry Sure.

VM I have a dear architect friend who’s a genius, and we were talking like this. There was something on the table, because I had been with a group of people—one of them my family. It ended in a terrible, terrible argument, anger; and they were talking about religion.

Larry Oh, that can happen.

VM And here we go. They looked at me and said, “Vincent, you’re not talking.”

Larry That's a good idea not to—or politics, right?

VM I thought, "How interesting. In their search for God, they have separated all one from the other in terms of how to get to God." After they left, I scribbled it and put this just on the table. My friend the architect was sitting there talking, and he looked down and I had this written. He said that touched him so deeply. He said, "Can I borrow it?" He put it in this frame. I said, "What are you doing?" But I'll try to read it to you. Sounds a little strange. I wrote it for myself. "They arose to merge with the first cause, to map their return with specific paths, proclaimed by laws of different courts, separated and martyred while seeking the only true way. Religion's codes of promised reward through different courses fill terrestrial tombs. The treasures we—the treasure-seeking maps, while the divine womb awaits return guided only by the compass of love."

Larry It's a poem.

VM He thought that was terrific.

Larry Do you write poetry?

VM No... a little bit.

Larry You did.

VM But he was a Mormon, the architect, and he just gave me a hug. Jesus, that's right, love. If you love, it's something different, and it's almost like great art. Larry, I've been teaching there 49 years and I thought, "When people say you've taught for 49 years, I raise my eyes and say, "No, I've been coaching,"" because the art is something that you can't teach it.

Larry No.

VM There was a kid, just a couple of months ago in my class, and I was saying, "Wouldn't it be great, young people, if we had the University of Texas at Austin having a course in love?" And they all laughed.

Larry They did, huh?

VM I said, "Boy, I would join. I would take that class."

Larry Sure.

VM You can't talk about high things or great stories or poetry. It's hard to define—but that's John, that's John. He didn't talk about a religion. He just talked about the human spirit. What a great man. And you're extending his work.

Larry Trying to.

VM Beautiful.

Larry It's really an interesting project.

VM I think, again, when you meet Jim Gordon, this is it.

Larry It's going to be a major thing tomorrow.

VM It's wonderful. I need to see him. He's amazing.

Larry You have an ongoing relationship?

VM Oh, yes. We don't see one another for five, six years. It's like we talked yesterday, but he does, I think, still have a meeting here somewhere in Austin where people gather to talk.

Larry Yes, I was reading about that.

VM Yes, and I think John encouraged him to do that.

Larry Yes, I believe he encouraged John to have the Monday night meetings. Have you heard about those?

VM Yes.

Larry Were you ever involved in that?

VM I was invited.

Larry Oh, were you?

VM Yes.

Larry If you were invited, that shows how much he thought about you.

VM Yes.

Larry To study Jim's channelings in some cases.

VM Yes.

Larry Do you know anything about A Course in Miracles?

VM Yes, I met the person or people who wrote it, they came to John.

Larry Judy Skutch Whitson.

VM Yes. And the Noetic society.

Larry Yep, Edgar Mitchell.

VM I met them while I was working on the sculpture. Look what he brought together.

Larry Yes, all those—and some of them are disparate, but they came together.

VM Yes, yes.

Larry It's a story isn't it? There's never been an adequate book written about this.

VM No.

Larry Maybe you've seen some of the others; there were manuscripts done that didn't turn out to be—

VM The few things I've seen were little snippets of it, nothing. Again, I'm a little embarrassed to talk so much about the sculpture.

Larry No, that's very important, because you know about that, and you've really added quite a bit; we were not quite certain of John's involvement in it.

VM Oh, tremendous. His encouragement; at one point the person handling the money talked to him, said, "This is getting a little bit too expensive." I was actually willing to do it free, if they just paid the expenses; but they gave me something, too, but it wasn't John. The accountant talked to John and, I don't know, it was Lloyd or whoever, and said, "We need to talk."

Larry That happens with projects.

VM I remember we met in John's office. I think Bruce was there, and the accountant and John and I, plus - I forgot who it was, forgot. We all sat around John, and someone said, "Well John, we have to inform you this work is exceeding what we thought it was going to cost." I was really embarrassed, about the whole expense of the hologram, expense of the silver rod, the diamonds and the emeralds. Then to put this thing up, we had to get a special firm from Florida that came to put the sculpture in place. They read the report, the costs. I looked at John and he was just sort of just smiling, and Bruce said something, and I was speechless. I felt guilty. And John said, "Get it done."

Larry Oh, really? How long did it take to do from start to finish?

VM At least a year, maybe a year and a half, because I couldn't find the holographer. I couldn't find the metals. I couldn't find the people that would work with 25 feet of stainless steel. Called all over the United States. Originally, I wanted this to be pure glass with no color. I called General Electric, and every company in the United States. Finally, I found a place in Germany called Schott Glassworks, where they had pure glass, there was no color. I had, not a vision, but just a thought. I said, "If this is glass and in an atrium, what about the heat? Because I have stainless steel pins that go through the glass, through the hologram; if there's any expansion it could explode. I talked to an engineer, and he said, "You're actually absolutely correct." I had to work with a special Plexiglas that was made just for that project.

Larry No kidding.

VM Special Plexiglas because it won't crack or —

Larry Did you ever commit this to writing, everything you did to build this?

VM No. I don't know if I could show you this. Here's what they did here. This was published here in Austin, in a magazine, and they did an article.

Larry I've never seen this.

VM Yes.

Larry I'd like to get a copy of this.

VM I could mail it to you.

Larry Would you?

VM Sure.

Larry Oh, I really would. I don't even know if they know about this at the Institute.

VM No, they don't. In this article — I have to tell you something, Larry. When I was very young, I was in love with gravity.

Larry I'm not in love with it too much anymore.

VM I'm 84 years old.

Larry Oh, you're doing darn good.

VM I'm feeling it. I got into athletics and I broke all kinds of records. Many years ago, I broke an American record in power lifting.

Larry No kidding.

VM Yes, I hold a record, an American record.

Larry Good for you.

VM In the Master's division. I was almost 60 years old, and I was benching 300 pounds, you know the bench press.

Larry Yes.

VM I was interviewed because I not only exceeded the weight class, but the next class. They interviewed me. You would have laughed. Hear this: I was with monsters. Some of them on steroids. I'm just average. This interview was for Power Lifting Magazine USA. He interviewed me. He said, "You just did an amazing thing. You just broke the weight class and the next weight class."

He said, "Well what do you have to say?" I said to this monstrous guy, I said, "Well, I'm in love with gravity." He's like—what? I thought, "This isn't the time to talk about things like that," but I thought, "The pull of the Earth and the pull of the Divine, and between the two is the dance of life, in this little brief period of time."

Larry That's amazing.

VM The idea of gravity; I prayed, "Pull me in that direction, as well as into the Earth."

Larry Did John ever discuss with you his seeing Jesus as a child? Do you know that story?

VM His what?

Larry The experience he had seeing Jesus.

VM No, but he alluded to things, in his childhood. He said he just finally caught up to it later in life. Yes, he did. One thing that I will always remember in my heart is, on occasion we'd be talking and there'd be five, six people in the office. He would say, I'm almost embarrassed to say, "Everyone leave please. I just would like to talk with Vincent." Because we had, me in a little, tiny way with this great, great man, but he also assured me, in a sense, that I was on course in my own way. That's how he affected me.

Larry Was he talking about your spiritual development?

VM Yes.

Larry Okay.

VM Beyond everything is the spiritual development. With him was a young man who was also initiated, and I, too, was from the Master of the sound current. Jim Gordon knew that; the young man (Ed. Note: Tom Beaver) was like an aide to John Fetzer while he was trying to recuperate. His health was not good.

Larry Did Jim Gordon initiate you?

VM No, no, I was already initiated directly from the Master Charan Singh.

Larry Oh.

VM Yes, the Master. But Jim is absolutely an anointed person. You'll see when you meet him.

Larry That's what everybody says.

VM If there's anything you need, and if you leave me an address, I'll somehow certainly get a copy and mail it to you.

Larry I'll give you one of my cards. I found some things working on this that were not generally [known?]

VM Oh geez, wonderful. And your gift, your ability to write books, my God.

Larry I'll turn this off now.